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With this issue:

Your editor begins his 26th year of deeply involved association with **New Mexico Architecture** magazine, first as co-editor with Bainbridge Bunting and since 1968 as editor. Serving as editor all these years has been exciting, fruitful, frustrating and rewarding. Although your editor may not be omniscient, the magazine has certainly been omnipresent. Through so many of those years Mildred Brittelle was the strong arm, seeking financial support and paying the bills. Carleen Lazzell, with consumate skill, now fills those shoes.

□ □ □ □

I see that the U.S. Senate has taken steps, once again, to try to rid our highways of unsightly billboards. But they passed the buck to the states to find the financial resources to compensate billboard owners for their removed signs. (See *NMA News* item on page 9.) As early as 1962 this editor spoke against that particular aspect of the "Ugliness Around Us". As I said then: billboards "can tell us much of interest about the city we are approaching; they can actually do us a service by their information. But the billboard industry has abused its privileges; it seems to display a complete lack of graphic design sense. And it places the dreary results at such close intervals along the highways that the poor tourist cannot possibly assimilate the useful information — nor see the sunset. Billboards have earned rigidly restrictive legislation. And although I cannot condone actual violation of the law, I can appreciate the results of the unknown **vigilantes** of Santa Fe who occasionally clean the entrance highways of billboards by cutting them down.

Sign builders within the city area have shown even less regard for their community. It is a wonder that the old American custom of tar and feathering has not been revived for these offenders. Perhaps the tourist might make his feelings known to motel owners who vie for the air rights of our cities with even bigger and bubblier signs.

It might be possible for national corporations such as automobile manufacturers or liquor distillers to refrain from cluttering our highways with their ads. It might be possible for prospective purchasers to buy another brand and inform the retailer of the reason. It might be interesting to see the results of a significant drop in retail sales of billboard advertisers where such a drop could be directly attributed to advertising methods." We hope that the U.S. Congress can be effective this time at bat; they have struck out previously.

□ □ □ □

"The cover of this issue has been made possible by the kind support of Barbara Hutchinson, Jerry Rogers and Brown/Burton & Partners, Inc."

JPC

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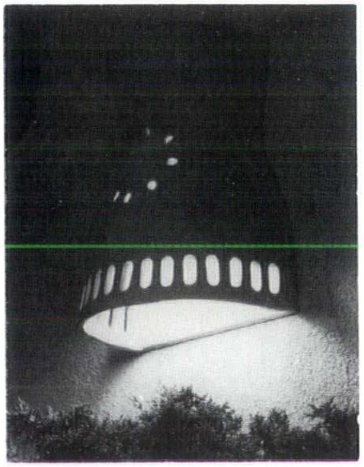

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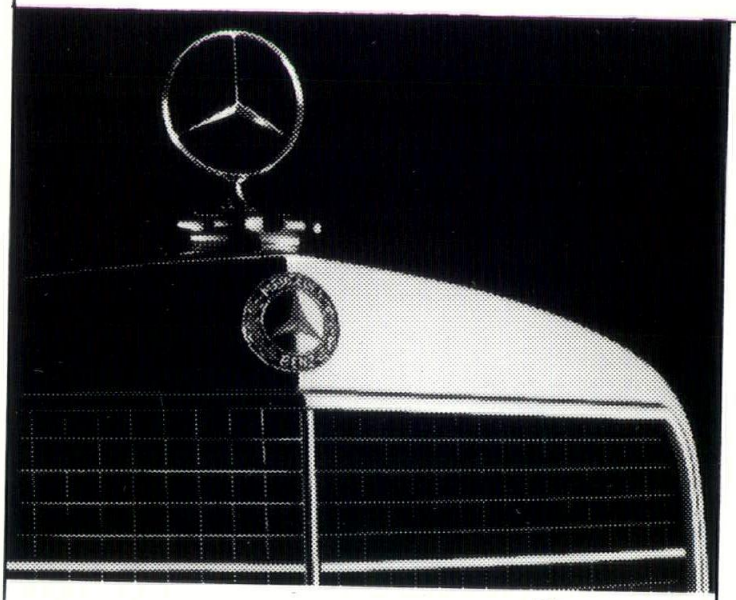

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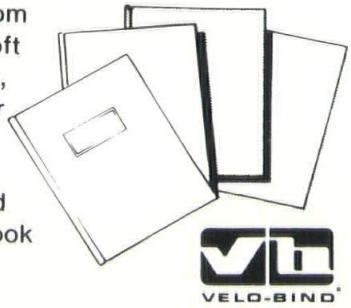

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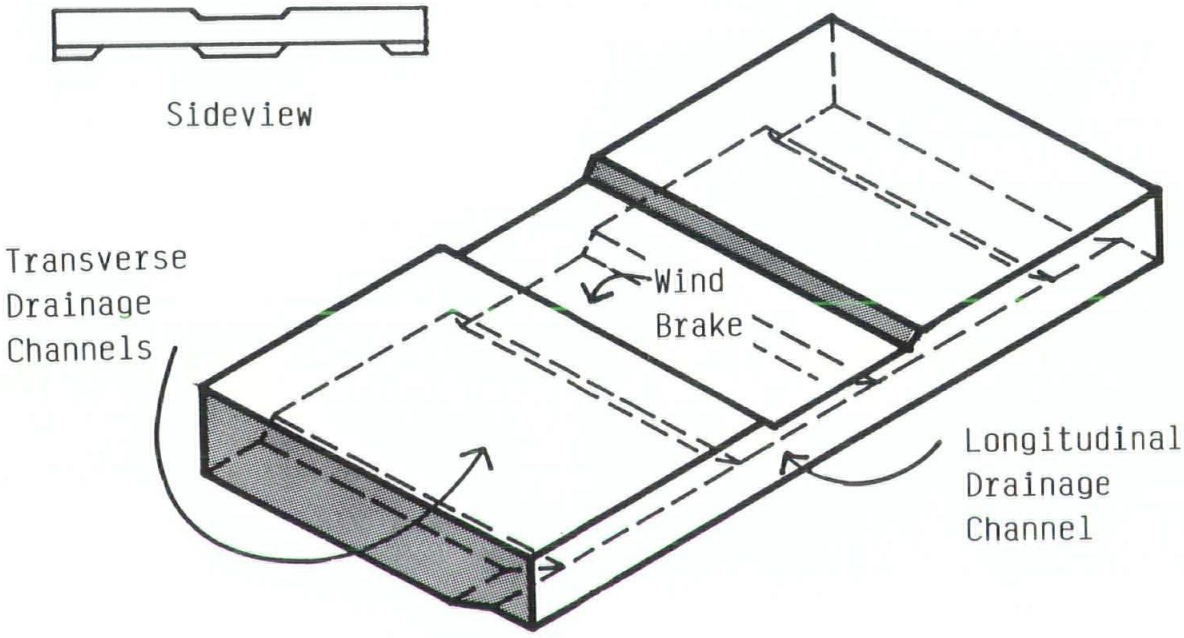

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SIGHTS & SITES '86

A report by Keith D. Balkcom

Albuquerque is a modern and vital city in the process of reaching its full potential as a great American city. Business growth and development is at a pivotal stage. Sights & Sites '86, the Albuquerque Development Tour, sponsored by the Greater Albuquerque Chamber of Commerce, showcased this growing city on August 22, 1986.

Approximately 350 participants were treated to the three hour bus tour of commercial and residential building projects in various phases of completion. Projects proposed, in progress, or completed since August, 1985 were included in tour literature and spotlighted along the route. Journal Center hosted the mid-morning break for the caravan of ten buses, giving participants a close-up view of one of the finest examples of office park development in New Mexico.

Sights & Sites was the brainchild of Bob Turner, an Albuquerque architect and a principal with The Boehning Partnership, Inc. Patterned after the San Antonio, Texas development tour, Turner has continued to improve upon a good idea, molding and shaping the tour to meet the expectations of both out-of-town participants and local residents. While tour guides pointed out all development projects along the route, they also provided insights into the history and dynamic forces at work in various parts of the city. Experience has shown that many potential out-of-town developers have the desire to learn as much as possible about the area in the shortest amount of time. As a result, tour guides told the participant details about everything from the effects on the Albuquerque economy by Kirtland Air Force Base to health care resources, art and cultural districts, and the effect of the University of New Mexico on the attraction of industry to the city.

Sights & Sites '86 began on the evening of August 21, 1986 with a welcome reception and cocktail party, open to tour participants and the general membership of the Chamber of Commerce. Display booths were purchased by architects, developers, contractors, leasing agents, and aerial photographers and were open for display during the reception and at various times throughout the day of the tour. After the tour on Friday morning, participants were treated to luncheon speaker C. Hastings Johnson, Vice-President of Gerald D. Hines Interests, based in Houston. "Hasty" discussed current trends in commercial development and provided insights into the type of environment best suited to his company's style of development, while showing slides of many of the projects completed and in process by his firm.

After lunch and another opportunity to tour the display booths, Sights & Sites '86 presented a symposium entitled "Albuquerque Development Perspectives: An Overview and Forecast." Moderated by Tom Joule of The Joule Interests, Inc., the symposium featured presentations by: Steve Johnson of Johnson Development in Albuquerque on retail development; David Freshwater of Elan Development Corp. in Tucson on multi-family residential development; Ernest Randall of Vantage Development Co. in Dallas on evaluation of future development; and Herb Denish of Denish & Associates, Inc. on the development review process in the Albuquerque area.

Randall, a partner in Vantage Development Co., said Albuquerque seems to have escaped an overbuilding trend that has hit Dallas especially hard and praised local developers for keeping a lid on building growth. He feels Albuquerque has been conservative and shown restraint in its development by not putting up buildings for which tenants are not available.

Planning for Sights & Sites '86 began in late 1985 by the nine Coordinating Council members: Turner; Keith Balkcom, Balkcom & Company, CPAs, P.A. (vice chairman); Tina Henderson, Greiner Engineering (listings); Laurie Wiggens, Centerwest Properties (tour guides); Tom Joule, The Joule Interests (symposium); Jack Corder, Presley Homes (display booths); Marcia Mazria, Media Works (publicity); Judy Coors, Cavan Associates, Ltd. (display signs); and Connie Rein (sponsorships). These individuals, most of whom have been involved since the project's inception, were responsible for putting together all phases of the tour and related events.

Due to the continued success of the project, the Greater Albuquerque Chamber of Commerce will again sponsor Sights & Sites '87. Though no specific date has been set, the third annual tour is tentatively planned for early August, 1987, with Keith Balkcom taking over leadership of the project. Given the dynamic nature of development taking place in Albuquerque, Sights & Sites not only shows what's been accomplished, but gives you a sense of what is possible for Albuquerque over the coming years. *K.D.B.*

SENATE APPROVES AIA-FAVORED PACKAGE OF REFORMS TO HIGHWAY BEAUTIFICATION ACT

WASHINGTON, DC, September 26, 1986—The American Institute of Architects today lauded the U.S. Senate for approving a comprehensive package of reforms to the Highway Beautification Act of 1965 during its consideration of highway-aid reauthorization legislation.

"The Senate has spoken decisively," said AIA President John A. Busby Jr., FAIA. "The billboard lobby has been served notice that its special lien on the federal treasury and its license to pollute our highways have come to the end of the road."

The legislation contains an AIA-endorsed amendment that bans the construction of new, off-premise billboards along federal and primary roads, effective July 1, 1986. It also requires all illegal billboards—estimated to number 44,000—and certain state-acquired "nonconforming" signs to be removed within 90 days of the legislation's enactment.

In a change from existing law, the amendment allows states and localities, rather than the federal government, to decide whether "nonconforming" billboards—estimated to number 112,000—should be removed, and if removed, how compensation for their removal should be handled. Although no funds have been appropriated for this purpose since 1982, the federal government still requires "non-conforming" billboards to be removed and billboard owners to be compensated in cash. *(Also see Editors Column page 3.)*

A NEW OFFICE FOR THE NEW MEXICO SOCIETY OF ARCHITECTS

The Board of Directors for the NMSA has appointed John Seaver as Executive Director and has established its office at 200 West DeVargas St., Suite 6A, in Santa Fe. The mailing address is: Post Office Box 509, Santa Fe, N.M. 87504. The office can also be reached by calling (505) 983-5914.

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THE LEGAL DIMENSION — RESIDENTIAL LIENS

By Craig Othmer, Esquire

Architects will now have to be more careful than ever to collect lien waivers on homebuilding projects. A recent New Mexico Supreme Court decision essentially tells subcontractors and suppliers to file more liens.

The case concerns a home in Bernalillo County. The cabinet maker completed work for a general contractor on November 27, 1984. Two weeks later, on December 11, 1984, the homeowners made a final payment to the general contractor. At that time, the general contractor signed an affidavit that no liens were on file. The cabinet maker had not received payment as a subcontractor by December 28, 1984, and filed a lien. Unfortunately, the cabinet maker, had not paid much attention to the 1981 New Mexico lien law amendments.

In most situations (public projects are the largest exception), subcontractors and suppliers may file a lien any time within ninety days after completion. The theory is simple. When retailers sell televisions or washing machines to homeowners, they can repossess the merchandise if payment isn't received. However, repossession is not a practical remedy for the lumberyard or brick layer that has not been paid. Instead, the lumberyard and brick layer are given lien interests in the real estate which was improved by their efforts. The prudent owner makes sure that adequate lien waivers have been executed by the subcontractors and suppliers on the job before releasing payments. Careful use of good standard form contracts offer excellent protection. For example, execution of the AIA Contractor's Affidavit of Release of Liens form G706A is designed as a safeguard against liens and is used in connection with article 9 of the AIA General Conditions A201-1976 form. Without lien waivers, the owner may be forced to pay for the work twice

In 1981, the New Mexico legislature recognized that many homeowners were blissfully unaware of liens at all and received testimony from victims of fly by night general contractors. These homeowners had work done on their homes and made final payment to the general contractor. When the general contractor "neglected" to pay the subcontractors and suppliers, liens were filed. As the general contractor was no where to be found, the homeowners were forced to pay a second time for the work.

The problem is not unique to New Mexico. Many states have struggled with the issue. Most of the resulting legislation added a legal requirement that some sort of early warning notice be given to owners. Subcontractors and suppliers are generally required to let owners know through some mechanism that they are working on the project. The owner then knows which names need to appear on lien waivers before final payment is made.

New Mexico took a different approach. The 1981 amendments discharge any lien on residential structures up to four dwellings units unless the lien has already been filed before final payment. An exception is made if the general contractor takes certain precautions. For the most part contractors, subcontractors, and suppliers have ignored the 1981 amendments.

In the case of the cabinet maker, the general contractor did not take any precautions, at least on behalf of the cabinet maker. Therefore, even though the cabinet maker filed a lien on the 31st day after completing work, well within the 90 day statutory limitation, the lien was discharged since final payment had already occurred. The cabinet maker may still try to collect from the general contractor but the right to lien is gone.

As subcontractors and suppliers are not always aware when final payment will be made, they will be more inclined to file liens so that they do not lose their lien rights. In fact, the Supreme Court says that the subcontractor has a duty to file a lien prior to final payment. Subcontractors and suppliers can be expected to take the direction of the Supreme Court and file more liens. The text of the decision may be found in the N.M. Bar Bulletin, Vol. 24, No. 18, pages 383-5, May 1, 1986. The case is entitled *Aztec Wood Interiors, Inc. v. Andrade Homes, Inc. Jerry Alcone and Pat Alcone.* *C.O.*

Copyright 1986. Mr. Othmer is an attorney in private practice in Santa Fe, New Mexico.

CONVOCATION ADDRESS
UNM School of Architecture and Planning — May 17, 1986

V.B. Price

It is a great pleasure and a great honor for me to be here with you today.

In keeping with these ceremonies, my talk concerns responsibility, reality, and idealism. It is "about" being guided by our highest selves, which is, in our context, about nature and architecture and the role of the arts in the health and evolution of culture.

This year, the AIA convention in San Antonio has as its major themes both the taking and the celebrating of responsibility. The lead sentence of convention fliers reads "Taking responsibility for the quality of life is something you do every time you design."

Architects, more directly perhaps than any other artists, have the pleasure and the responsibility of dealing with the real world and the symbolic world in a dynamic union, which brings quality to life.

It is a requirement of their profession, and of planners too, to abandon ivory towers, of course, to mix it up with real human beings and real problems, of course, and to be full citizens of the world.

Architects and planners are, or should be, to the arts what physicians are, or should be, to the medical sciences — the champions of action, interaction, cooperation, and public creativity.

If myths are public dreams, and dreams private myths, then architecture and urban form are to the natural landscape what consciousness and imagination are to time and space — articulate extensions of mystery, of connection, and of value.

Architects and planners, along with the forces of the marketplace and the scribes of design, make the tangible human world, mas o menos. It is a vast responsibility, indeed, one to inspire the highest ideals and perhaps even impose the heaviest sense of burden.

The media of architecture and planning are as much economy, psychology, and the often poor design of those who make the goods from which buildings themselves are made, as it is the history of art and the richness of personality. Yes, the real world is tough (and, as we all know, when the going get tough the tough go shopping). But as tough as it is, there are, in it, ar-

Continued on page 13

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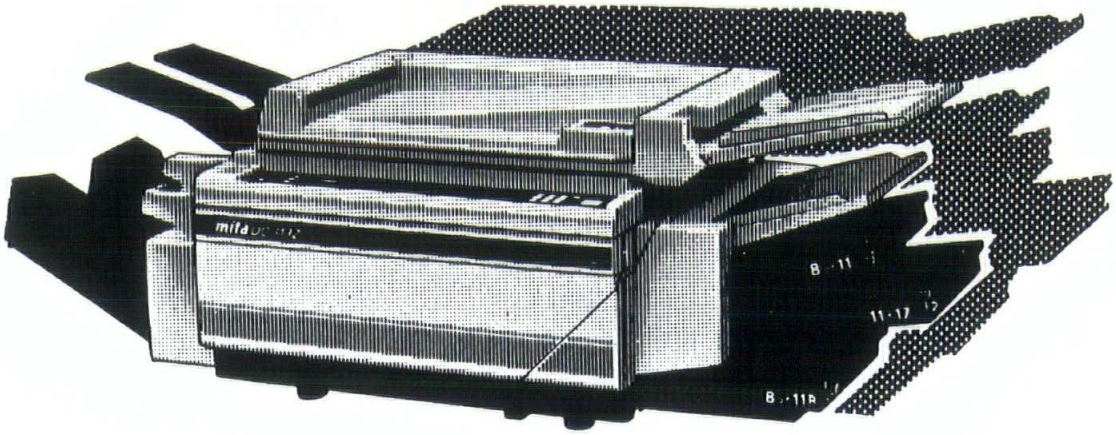

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tists who are both true to themselves and to the needs they serve, and artists who are not. So why not be the ones who are? Both have, I think, the same chance of financial success.

The real world is tough, paradoxical, sometimes nonsensical, but ideals are every bit as real and tangible as other forces and realities, if they are applied with rigor.

If as an artist, as an architect or planner, one is guided by one's highest self, and acts upon what one knows is highest and best, the responsibility of making the world, of making the human correlative of the natural environment, becomes not only bearable but energizing, for responsibility is, then, seen for what it is — a struggle for the optimum, for the best, and such a struggle can always been endured if the stakes are high enough, as they are here.

The task of all contemporary artists is to make works that are as good as nature, or so that saint of perception and modernity, Cezanne, has said. One of his followers, the poet Rainer Maria Rilke, put it clearly when he wrote that he yearned "somehow to find a way of making things; not plastic...things, but realities that arise from the craft itself..." This, of course, is the essence of architecture, and its great fortune.

Architecture is the reality, the connective art, in which other arts take place. It forms the crafted landscape of a culture; and it is added to non-human nature, added to that which is necessarily sublime. And that is part of its responsibility — to be up to the competition of nature, as well as to the latent potential of culture.

Architects and planners must be champions, and occasionally even definers, of the optimum. They owe it to nature, to their culture, and to their fellow human beings. It must be said over and over again that what architects and planners do does matter to the general public, whether the concern is voiced or not. Their work serves undeniable practical, symbolic, and aesthetic functions. Human beings can no more healthily survive in hostile buildings than they can in hostile natural environments. This is why, really, architecture and planning are the fullest and most responsible realization of the arts.

They are an organizing, structuring product of the imagination, and give, as ritual does, form to our lives. They are an extension of the human into which and among which the human journeys, seeking to realize its nature. Their influence on the life, the spirit, and the imagination of individuals and societies is as profound, in many ways, as the influence of nature itself. And that is their products must not only be artistic and functional expressions, but conscious and ethical ones as well. The same, certainly, is true for any art form and any profession, to a greater or lesser degree.

This responsibility is passed on to all of us who participate in the creation of cities by Lewis Mumford when he concluded his book "The City in History" by writing, "The final mission of the city is to further man's conscious participation in the cosmic and historic process. Through its own complex and enduring structure, the city vastly augments man's ability to interpret these processes and take an active and formative part in them, so that every phase of the drama it stages shall have to the highest degree possible, the illumination of consciousness, the stamp of purpose, the color of love."

Congratulations on your accomplishments and thank you very much.

V.B.P.

UN-BUILT NEW MEXICO

Kenneth S. Clark, FAIA, Architect

This Motel was designed by Kenneth S. Clark, FAIA for a site on the high bluff east of I-25, south of the present Big I in Albuquerque. It was designed in 1953. At that time this was an undeveloped area. The group proposing to construct the motel was inexperienced in project development, and more significantly, in motel construction and operation. Clark participated in the project to the extent of preliminary design sufficient for a promotional delineation. His efforts were not productive, as the development group fell apart shortly thereafter. Compensation for design services consisted of one Olivetti calculator and one Paymaster check writer; these Clark captured from the abandoned office. Foster Hyatt, AIA Delineator.

CASA PASTORAL

Santa Fe

Casa Pastoral is the end product of a long and enduring friendship, whose creation embodies all the natural grace and quiet elegance of northern New Mexico. The 6,000 square foot adobe home is the result of the collaboration of long-time friends Lee Pittard, builder/developer, Kim Pittard, interior designer/decorator, and the late Ron Hutchinson, architect/developer, and his wife Barbara.

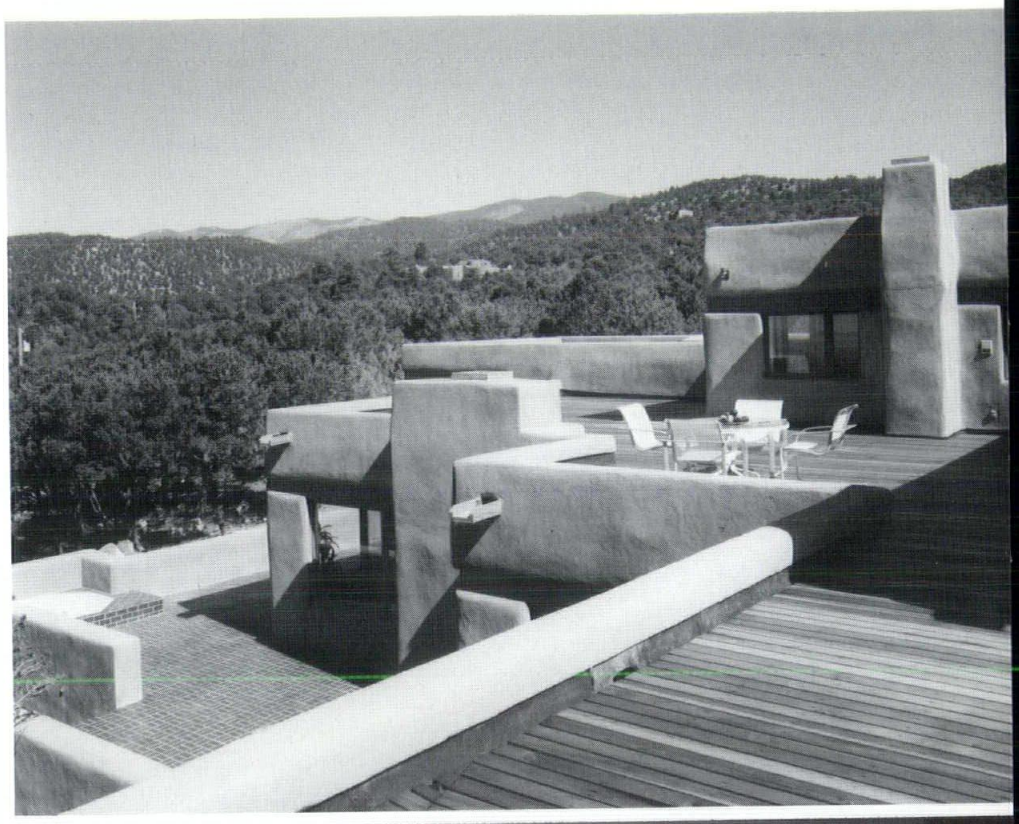
The home was conceived and designed to serve as the Pittard family's permanent residence near Santa Fe. Although Pittard's construction companies had built some 800 single family homes, townhomes and apartments (interiors designed and decorated by Kim Pittard), the couple had never built a home specifically as a residence for their family.

The relationship between builder and architect started seventeen years before during the summer after their first year in college when the two worked together on their first serious business venture. The name of the venture was College Town Enterprises, whose product was blotter-type desk pads designed for formica desk tops in college dormitory rooms. Pittard was the organizer, promoter and salesman. Hutchinson was the ad designer, layout department and commercial artist. The venture was quite a success, and so too was the long-lasting friendship.

Three years later, after each of the then young men had married and started their families, the two struggling college couples' friendship grew as the two New Mexico born collegians worked to finish their formal education at Texas Tech University in Lubbock, Texas.

Pittard: "I remember both couples were so broke - going to school and working, each with one young baby and another one on the way - the only social life we could afford was to get together on Saturday night, bring the babies, a six pack of beer, roast hot dogs and talk about the "big" plans we had when we got back to New Mexico and actually started our careers."

Years later, in 1983 when the Pittards decided to move back to Santa Fe after an eight-year stint living near Grants and building and developing in numerous communities throughout New Mexico and West Texas, they contacted their long-time friends the Hutchinsons to have Ron design their new home. Meanwhile Hutchinson had spent the last fifteen years building one of the most successful and prestigious architectural firms in the state. The awards and accomplishments of Hutchinson and



The sunken living room features Italian clay floor tile, a wet bar with German handpainted and glazed Korzilius ceramic tile, coved plaster ceilings with massive native pine vigas and one of the home's four fireplaces. The painting over the fireplace is by artist Mare Wallbridge.

The spacious master bedroom has spectacular upper level views on three sides, and features a fireplace with a beautifully detailed antique oak mantel.

The formal dining room with tongue and groove ceiling of native aspen from Northern New Mexico, the soft lines of native adobe constructions. One end opening to the upper level.

Hutchinson/Brown, Burton & Partners, Architects
Ron Hutchinson, AIA-Principal Designer
Q. Lee Pittard-Builder
Kim Pittard-Interior Designer
Robert Reck-Photographer
Leishman's Furniture-Furniture for Photographs

his firm, Hutchinson Brown and Partners, were numerous.

"The actual initial conceptual design," Pittard said, "was done on a napkin on Ron and Barbara's sailboat at Cochiti Lake."

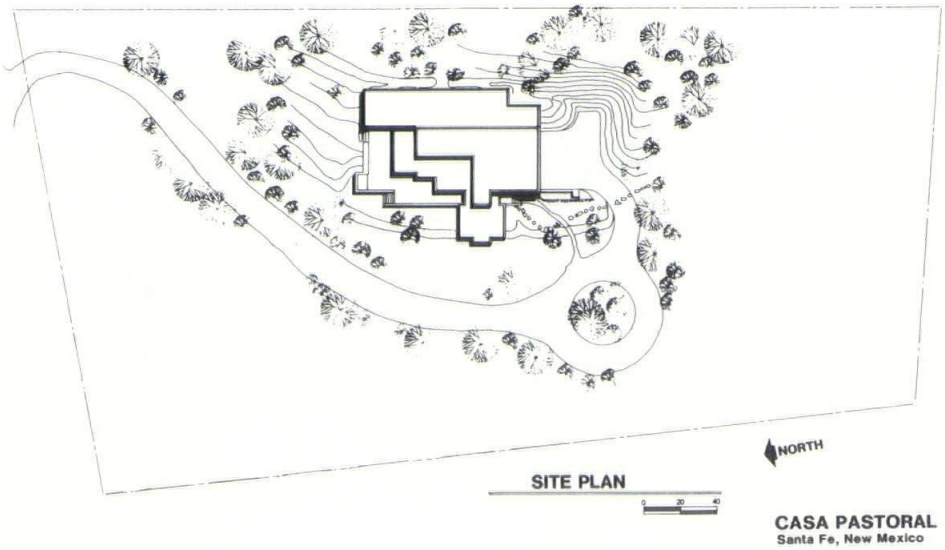
After the building site was selected and a detailed topographical survey was completed, the design process began in earnest. Many of the features in the home were borrowed from the Pittards' former residence, which was located twenty miles south of Grants and was built by the late movie star Ann Baxter (granddaughter of Frank Lloyd Wright).

As owner/builder, Lee Pittard was concerned with aspects of structural integrity, especially in light of combining the major building elements of large timbers, adobe block, and exposed concrete bond beams. There was also a primary desire that the plan conform as much as practical to the existing terrain and plant life and that most if not all building materials be indigenous to the area, utilizing the craftsmanship of skilled native artisans in the area.

Kim Pittard had primary responsibility for developing the interior design theme and floor plan utilization, as well as all finish materials and color selections. The country French theme that utilizes a backdrop of soft, warm white walls made especially for the display of art, is accentuated by golden oak woodwork and polished brass hardware and fixtures. The generous use of subtle, almost primitive handpainted tiles in muted colors is in tasteful contrast with the massive vigas set in highcoved plaster ceilings.

Hutchinson was not only a very talented designer and technician, but he also possessed an extremely well developed sensitivity to the aesthetic and design concepts desired by his old friends and clients. He was able to bring together the interior design theme sought by Kim Pittard and the structural and exterior features sought by Lee Pittard, all the while dealing with the practical space needs and utilization of the home by a family of two teenagers, two adults, and periodic house guests. He was able to capitalize in every sense on all of the spectacular views and create areas for combined indoor and outdoor living. Although the home is truly a work of art, relatively large, and has many massive features, it maintains a very intimate, warm and friendly quality and a real sense of practicality and efficiency for everyday living. It is in a very real sense an ongoing

The kitchen, a blend of function and elegance, features a large "restaurant sized" Wolfe range, two ovens, a full sized griddle, large hood and exhaust fan, a 48" side by side Sub Zero refrigerator/freezer, as well as top of the line G.E. Microwave oven, dishwasher, trash compactor and garbage disposal. Overhead illuminated oak cabinets with leaded glass door panels and glass shelves complement the German Korzilius ceramic tiles and solid butcher block informal bar top.



expression of Ron's extraordinary talent and sensitivity.

Not long after construction began, in January 1984, Ron at the age of 36, suffered a fatal heart attack and died. He is survived by his wife Barbara and two children, and numerous friends and colleagues who will long remember his special qualities. Casa Pastoral is his last work, and represents a culmination of his award-winning design work in the field of Southwestern architecture.

Casa Pastoral is situated on a three-acre site covered with native piñon and juniper trees. Field stone has been used throughout the grounds to build traditional rock walls in keeping with the special effort to integrate the home into the beautiful natural surroundings. The panoramic view from this mountainside setting overlooks the picturesque upper Rio Grande Valley. The view of the valley and adjoining mountains includes sites of the earliest Spanish exploration and settlement in North American.

The interior plaster throughout this home is indeed a work of art; William Simbola of Picuris Pueblo was the plaster artisan. The method of "hard trowel" plastering is a multi-layer labor-intensive art form most highly developed in northern New Mexico. The "coved" plaster ceilings between the vigas (main roof support timbers) are especially difficult and equally elegant. The vigas range in diameter from 12" to 36" and are native pines from northern New Mexico. The latillas at the balconies and the tongue-and-groove ceiling in the formal dining room are native aspen from northern New Mexico. The interior doors are all pegged solid native pine. The massive front doors and side panels are two-inch-thick oak encasing thick antique beveled, leaded glass. Antique leaded glass is also incorporated into the oak cabinet doors in the living room. A beautiful detailed antique oak mantel encases the fireplace in the master suite. The height of the ceiling in the foyer is approximately 22 feet.

The home has: four levels; four bedrooms with individual vanities and bathing facilities and large walk-in closets in each room; four fireplaces with one opening into both the kitchen and dining room. This doubles as an indoor barbeque grille. Special bathing facilities include a full steam bath and shower in the master suite and a year-round outside hot tub located on the northwest patio.

The kitchen is designed for food preparation for large or small groups alike. It includes a large "restaurant size" Wolfe range, a large built-in hood, a 48" wide side-by-side SubZero refrigerator/freezer, G.E. Microwave Oven, dishwasher, trash compactor and garbage disposal. The overhead oak cabinets have leaded glass door panels, glass shelves, and are lighted.

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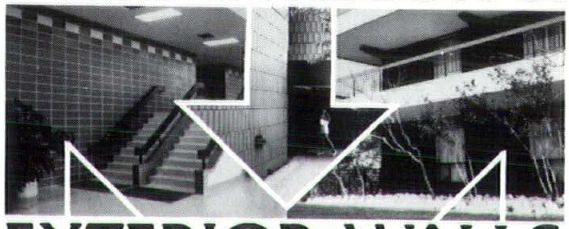

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The kitchen fireplace opens into both kitchen and dining room. The old bricks are from demolished buildings in downtown Santa Fe where the Inn at Loretto stands now.

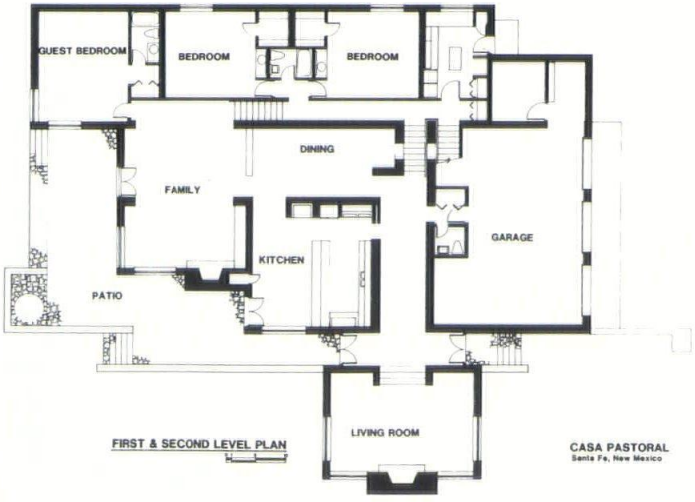
Another unique feature is the specially designed Chef's Pantry for efficiency and ease of access. An excellent food preparation/serving area has been created with the 16 foot long butcher block bar top. The kitchen is as functional as it is beautiful to serve two or two hundred.

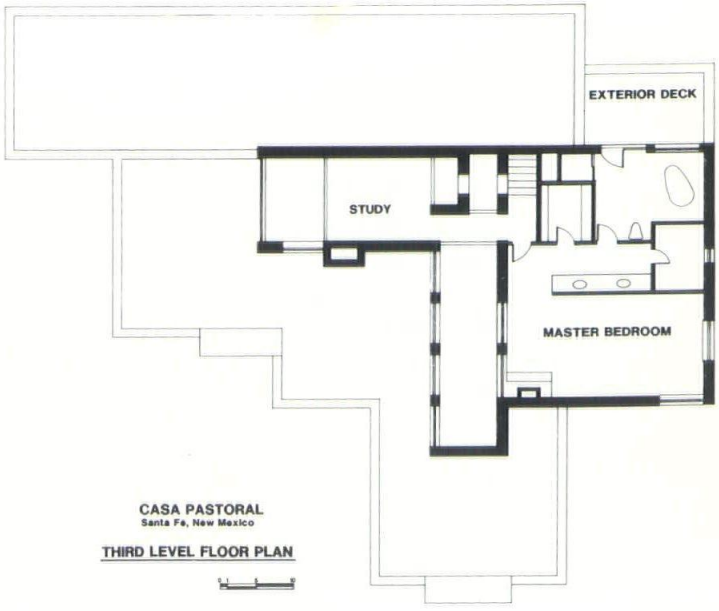
Casa Pastoral is currently owned and occupied by Santa Fe entrepreneur and banker Jerry Rogers, his wife Jean, and their one-year-old daughter Anna.

(This article was prepared by the family and friends of Ron Hutchinson.)

Square Footage and Other Data

Interior Heated Living Area
approximately 5800 square feet
Three Car Garage/Workshop
approximately 1100 square feet
Tiled Outside Patio Living Area
approximately 1500 square feet
Redwood Decked Outside Living Area
approximately 1700 square feet
Total: Approximately 10,000 square feet of finished indoor/outdoor living area.





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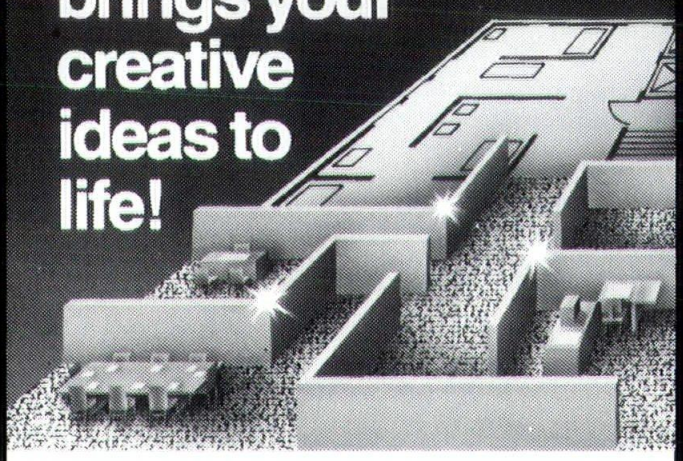

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SHOULD THERE BE A ROCKY MOUNTAIN STYLE?

A talk by John P. Conron, FAIA

A special celebration was undertaken to officially open the new Design Center in Denver last October. In addition to panel discussions scheduled by the Center's administrative office, time was set aside for presentations in the several showrooms located throughout the Center. The major topic for the Center's celebration days addressed the idea: should there be a Rocky Mountain Style of architecture and design. I was asked to present my views on this intriguing idea in the Lynn Ledford Showroom. If the reader is interested in my views, please read on.

When I was aked by Lynn Ledford to express my views on the subject of today's program, I cringed! The idea of discussing the creation of a style of architecture unique to such a vast area of our continent seemed to ask for a knowledge of design beyond my capabilities. In addition the thought seemed to me to call for an ego and arrogance that my well known humble being was unable to handle. However, it appears obvious that I said yes, even though my first thought was: a Rocky Mountain Style, my God! Why? As I prepared this a few days before the program had begun, I did not have the benefit of what was to be said, and which now has been said by other speakers, on this subject.

In any case, as I thought about the subject, two fundamental questions arose in my mind.

Question one is why should we have a Rocky Mountain Style? And the second question seems to me to be: is there something unique to the Rocky Mountain area from which a "Style" could be derived, if, indeed, an area wide style should be derived?

Is the weather, in spite of, or even because of, the high Rocky Mountains, truly unique to the area encompassed by these mountains. Perhaps, you might say. But is not the weather of middle New Mexico just below Santa Fe, where the Rocky Mountain chain reaches its southern tip, different than the weather in Northern Montana and Idaho, where the Rocky Mountains cross into Canada? Which begs another question: is the Rocky Mountain Style to encompass the Canadian Rockies as well?

Weather, to be sure, should be a strong factor in determining architectural solutions. Of course we know, however, that it seldom is anymore. Double and triple glazing, thick insulation and mechanically operated air conditioning systems let most architectural solutions forget that Denver summers are hot and its winters cold. Weather, therefore, doesn't appear to have a uniqueness, nor a unity, throughout the region.

Is history a unifying force upon which to concoct a Rocky Mountain Style? History often wields a strong influence on past and current architectural styles and fashions. Without the classic architectural styles developed by the Greeks and the Romans, the Neo-Classical Revival Idiom of architectural expression of the late 19th and early 20th centuries could not have happened. Nor could the current fashion called post-modern have found its inspiration. (Although I suspect that famous exponents of the Neo-Classic Style, such as architects McKim, Mead and White, might now be spinning in their graves if they could see what is being wrought within the post-modern stylistic fashion.)

But is the architectural heritage of the vast Rocky Mountain area unique, or, perhaps more significantly, uniform in historical expression from Canada to Arizona and New Mexico? It most certainly is not.

I am not a historian, and I am certainly not fully aware of the many historical events and forces that influenced or developed the Rocky Mountains from Colorado to Canada. But as I understand it, the original Indian tribes that inhabited the vast area of mountain and plain north of Arizona and New Mexico left little or no architectural heritage for the later invaders from the east to assimilate. The Anglo explorers, hunters and trappers roamed the mountains without leaving architectural traces. A few traders did build forts, most of which have long since disappeared. (To be sure, Bent's old fort on the Arkansas River has been re-constructed by the National Park Service. A reconstruction many, including myself, believe was an ill-conceived venture and a drastic waste of our tax dollars. It is not, thankfully, a subject pertinent to our discussions today.)

It was not until the coming of eastern settlers and the formation of towns that the vast majority of the Rocky Mountain area first began its architectural heritage. (To be sure, the architectural history of New Mexico and, later, Arizona predates by centuries that of their northern neighbors, but more on that later.)

The architecture that sprang up throughout the mountains and on the plains to the east of the Rocky Mountain wall was imported from the towns and cities from which the settlers came, although, at first, it may have been built of easily accessible lumber, rather than brick. The coming of the railroad brought even more eastern fashions and the architecture of the west reflected these fashions. Of those reflections that survive the developer's wrecking ball, it is now the fashion to save. Our efforts in their behalf have sometimes been grand. In the Denver area you have such examples. But sometimes the conflict between owners supposed needs and their historical carelessness, coupled with unsympathic and unimaginitive architects has occasionally resulted in an architectural sham. Such a sham, in my view, is the ZCMI Department Store, once a three dimensional cast-iron building, which has become a massive block behind a bare, windowless false mask.

Does architectural history alone, then, provide the inspiration for a Rocky Mountain Style? Except for the structures built for the mining industry in the early days, which gave rise to what has

Pueblo Bonito in Chaco Canyon

been termed the "Mineshaft School of Architecture", wherein buildings reflecting the silhouette of mine shafts can be seen in many Colorado Mountain Valleys. Architectural history, therefore, may be a questionable inspiration **by itself** for the Central and Northern areas of The Rocky Mountains.

However architectural history is a real - now imposed-by-law in some communities - possible basis for a regional stylistic expression in the Southern regions of the Rocky Mountains. Arizona has a similar ethnic and cultural heritage to that found in New Mexico, albeit some one hundred years younger. But for our purposes here, and because it is more familiar to me, I shall speak of New Mexico's legacy from the past and how I see its potential for the future.

As most of you know, New Mexico's architectural record goes back a long way. Pueblo Bonito in Chaco Canyon was by no means the oldest Anasazi Indian town, but it is the most elaborate of the early Pueblos. Built around 950 A.D. of stone laid-up in mud mortar, the enclosed city rose up to five stories and contained 800 rooms. The adobe Pueblos along the Rio Grande and its tributaries, several of which remain today, date from the late 1200's. Taos Pueblo, of course, is the most famous. Its walls are constructed of mud.

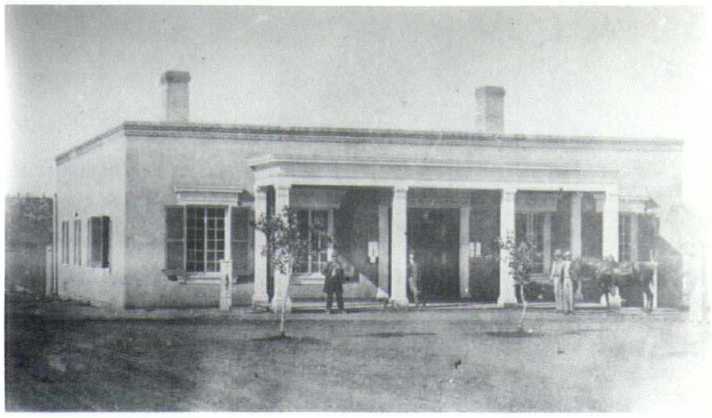
Following several decades and several exploratory expeditions, the first Spanish settlers arrived at San Juan Pueblo to found the first European settlement in the Southwestern United States; the year was 1598. Twelve years later the Spanish moved thirty miles to found Santa Fe in 1610.

It is important to remember that the Pueblos which the Spanish saw were not completely foreign to their eyes. The Moors, invading Spain from Morocco, had occupied much of the Iberian Peninsula for some four hundred years and had introduced the Spanish to the art of making and building with adobes. Accordingly, it was of adobes that the Spanish first constructed their homes and villages in New Mexico. Both Indian and Spanish cultures used round pealed logs for roof beams and mud plaster to cover their walls. While the Indian had no metal tools, the Spanish had precious few. For the Spanish to run to the hardware store to buy tools and supplies was not easy or quick; the nearest store was some 1500 miles south in Durango, Mexico. It was not until the opening of the Santa Fe Trail in 1821 that the store came to New Mexico in the back of a Conestoga wagon.

For over two hundred years the Spanish lived in relative isolation along with their Indian neighbors in a remote province of New Spain. During those many decades the architecture remained virtually unchanged, but it formed the basis for the architectural revival that swept northern New Mexico at the beginning of the twentieth century, and which continues, even by enforced city ordinance in Santa Fe, today.

The invasion of the southwest by the United States Army in 1846 brought the first change to the architectural scene in New Mexico. The army built forts and compounds. They were constructed of adobe walls, but the Army used milled lumber, previously unavailable in New Mexico, for trim, ceiling beams and window frames. Fired clay bricks were imported or fired at the building site. This slide illustrates this important architectural change. A new style of architecture was begun, which is referred to as the Territorial style. This Territorial style has been joined with the earlier Pueblo/Spanish heritage in ordinances such as the one mentioned before that is in force in Santa Fe.

As happened in Colorado a few short years earlier, the coming of the railroad to New Mexico in 1879, made a plethora of architectural styles, fashions and materials available and New Mexico began to "American-ize" itself. Onto adobe walled new buildings, and even onto existing older buildings, manufactured store fronts, mansard roofs and terne-plate metal roofs were applied. New Mexico wanted to look like and become a part of contemporary America; it even painted the bricks on, as this slide shows. It tried to forget its architectural past.



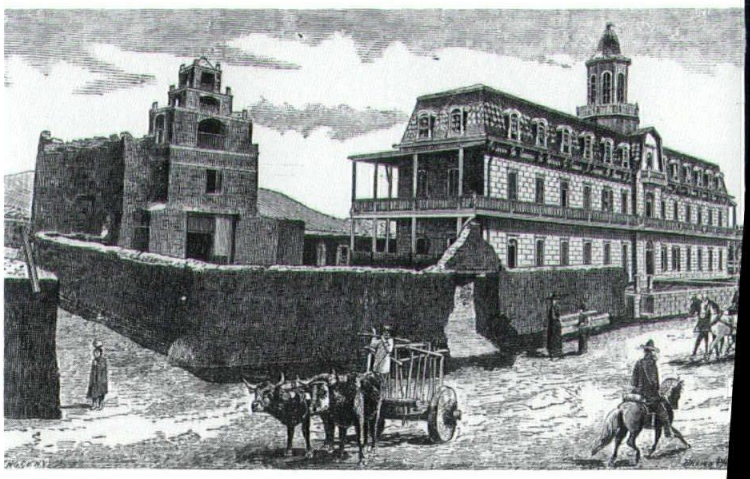
Headquarters - Fort Union, New Mexico

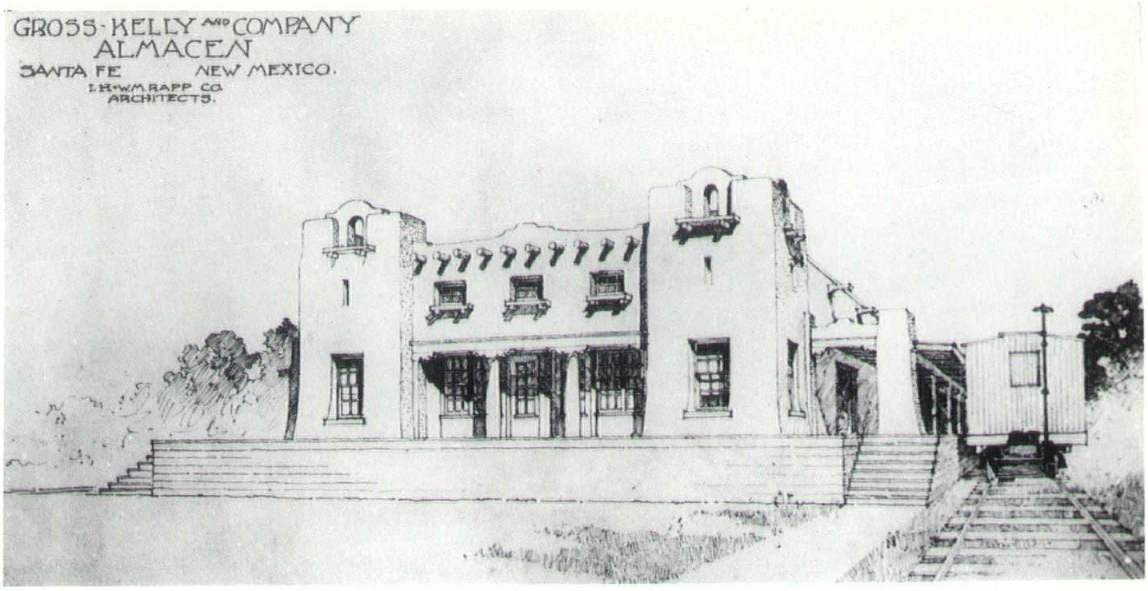
At the turn of the twentieth century, however, New Mexicans began to take a new look at their earlier heritage and they consciously created the Pueblo/Spanish revival with the Territorial style attached for good measure. The revival syndrome also saw the attempt to cover over the late 19th century with Pueblo/Spanish stucco frosting, as illustrated by these three slides. You have been to Santa Fe and Taos; you have seen the result: a visually unique, but rather monotonous, environment, which is now ordained by law. It is pleasant to live in; it even guarantees a lively and prosperous tourist trade. But it is architecturally stagnant. Even the latest buildings in Santa Fe are, to my mind, architecturally dead, except for one or two exemptions. I have said many times that there has not been a truly good piece of architecture built in Santa Fe in thirty years.

All is not lost, however. In the area around Santa Fe and Albuquerque primarily in residential architecture, as well as throughout northern New Mexico, some advancements have been tried and successes or failures have occurred. I am speaking of those architects who are looking at our historical past as a foundation or spring board from which to seek a continuation and growth of a heritage, rather than simply hiding within the stylistic framework of the Revival Era. You have heard from one of those seekers earlier today; Antoine Predock has sought to bring forward the heritage and to use that heritage as a foundation rather than a self imposed straight jacket, another example is Harold Benson formerly of Taos, whose design for the Taos County Court House recognizes it place, its past, and, equally important, its present.

In addition to the local weather and historical heritage, yet another potential source, or feature, into which designers can look

San Miguel Church and College. Note the mansard roof and the painted on simulated stone masonry.





The Gross Kelly office and warehouse by Rapp and Rapp, Architects, an early Spanish/Pueblo revival building.

for local inspirational forms is the shape and slope of our landscapes. Much of our natural landscape is dramatic, sharp, massive - and suggestive. It may vary from north to south; it can be close in to your site, or far away on the horizon. But it can be observed and studied for its suggestive form and massing. The natural mesa forms of New Mexico were a proposed ingredient in the search for architectural form in an expanding New Mexico State Capitol complex by a group of architects back in 1962, when a master plan for the State Capitol Complex was proposed. Of course, our suggestions were ignored. As a result we have a massive, round edifice adorned with territorial detailing. It is un-affectionally known throughout New Mexico as the "Round House."

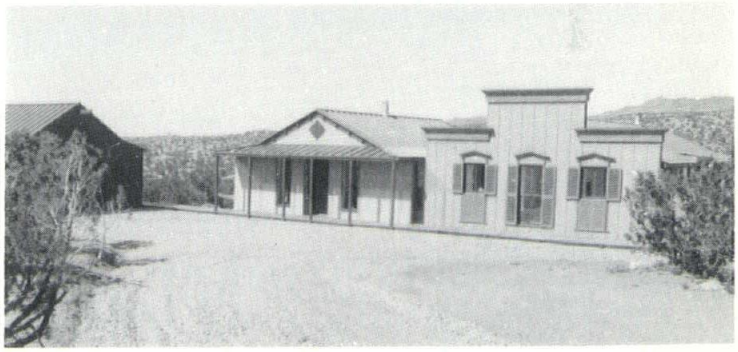
In downtown Santa Fe, hampered by legal restraints, but grossly out of scale with its surroundings, is the new, visually thin Eldorado Hotel. La Fonda, originally built in 1920 had more architectural vitality and excitement, it was also much smaller. From 1910 to 1940, the revival had a vitality and creativity lacking in too much of today's work. Part of that lessening of quality is financial, of course; land, materials and labor are far more costly. Developers say that they need more income producing space in order to make a sound return on their investment. I must admit that this is true to a major degree, but it is not the full reason for the decline in visual quality. Some architects and clients have tried, while others seem to have simply opped-out. Still others have given us laughable buildings, but at the same time perhaps, they have presented us with a tragic insult. Even the nationally famous among our profession makes us laugh first, but then cry over their efforts. This brand new house set in the hills of Santa Fe has been Called "New Mexico Territorial" by its designer!

Throughout architectural history styles begin, flourish, decline and fade away - hopefully, only to be repeated by Walt Disney and other so-called theme park builders or for movie sets such as "Old Tucson".

Architectural design must be allowed to grow, to change, to respond to new needs, to embody new technology. At the same time, to be significant, I feel that it must recognize the reality of those questions I asked earlier in this talk. To my mind architecture must consider the past as a potential foundation for new expressions without aping history. It must realize, that in spite of mechanical achievements, the southern facing facade has a different weather condition than does the northern facing facade; that our southern deserts reflect the sun, while the northern forests absorb the sun. Snow is deeper in Vail than in Tucson. It must be expressive of the needs - yes, the function - it is to house. To steal a phrase, or title, from a recent TV program, it should express a "Pride of Place". (I might suggest that the title of the program was better than the substance of the show.)

In discussing the creation of a Rocky Mountain Style, I must remind you that architectural styles have a habit of not lasting for a very long period of time. Are we asking, here today, that we set the stage for the short or long run? Can we impose upon ourselves a style, a Rocky Mountain Style, that will continue for a millennium? That thought suggests an arrogrance that I/we cannot assume.

I may be too young, and therefore naive, but I would like to postulate that a solid philosophical foundation for thinking of creating an architectural style must embody the historical foundations of the place and those elements of nature that affect the im-



A recently completed house, located a few miles north of Santa Fe. Rather than "New Mexico Territorial" in style, to my mind it more accurately recalls a western false front movie set. However, I may learn to love it!

mediate environment, such as the weather — the climate of winter, the climate of summer; the angle of the sun as it moves across the sky (I know, the earth is the object doing the actual moving); the topography of the site and the shape of the landscape features that surround it; the neighboring architecture, and mankind, itself, who, after all, has to use the finished architectural product.

In addition products, building materials will change; some good ones will come along, others will pass into history. Life styles will change, life styles will evolve. The architecture that we produce, the architecture that the next generation will produce must reflect an on going current of history, with, it is hoped - a "Pride of Place".

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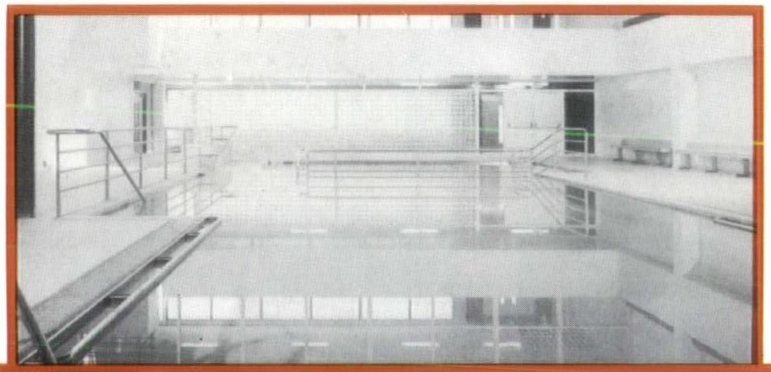

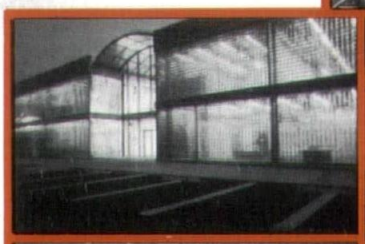

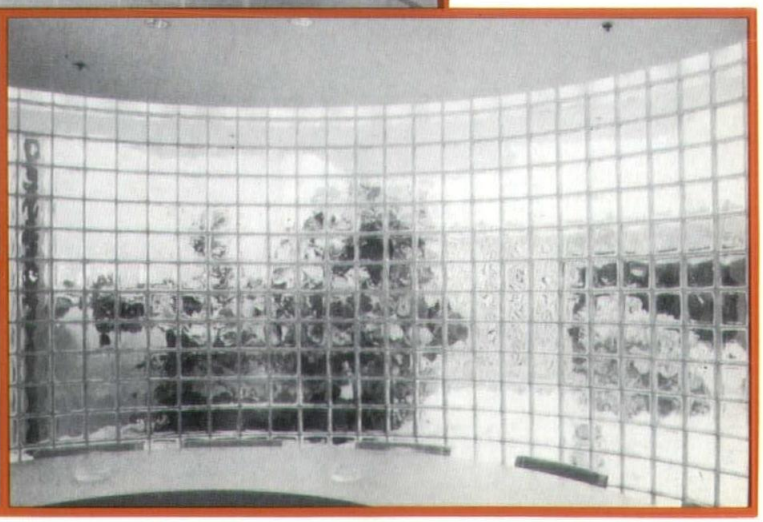

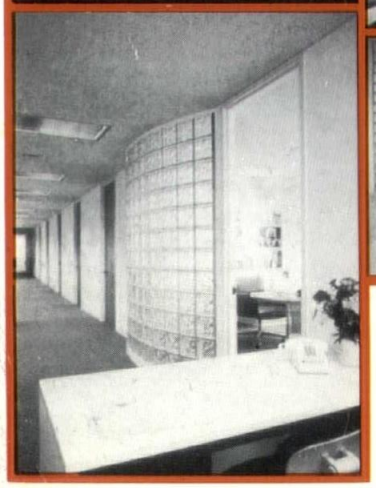

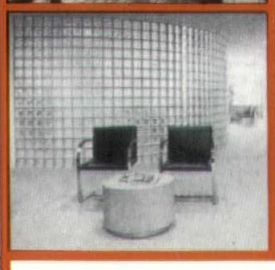

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